

At The Great Theatre by Carew

MODEST GENIUS IN "VORDERVEEL"

THE cleverest acting of the week was in what the patrons of Proctor's denominate "vorderveel."

No, not in the Mollineux "play" (ghastly recollection!), but hidden away in the patchwork of entertainment that followed it.

His name is Baggesen, I suppose, because he is one of a team billed as "The Great Baggesens, Original Comedy Jugglers." He may be a juggler, but he mercifully refrains from juggling. He just acts.

The juggler we have always with us, but the real actor is a rare bird. Hence this paean to Baggesen.

Baggesen can act standing still. Without moving a muscle of his own he can act all yours shaking with laughter. And the best authorities will tell you that to communicate mirth or melancholy without the aid of motion or speech is the last and greatest manifestation of the actor's art.

The other Great Baggesen doesn't act; she juggles. Her greatness is visible to the eye and could be expressed in cwt., avoirdupois—I should say about 3 cwt. The male Baggesen's greatness is of a less ponderous but not less palpable kind. Outwardly he is small and bony.

There is nothing alarming about the female Baggesen's juggling. With great placidity she can keep an orange, a plate and a fork rotating from one plump hand to the other in front of her plump face, and that's about all. It's the male Baggesen that counts.

He comes wandering in while the other Baggesen is performing her first childish "stunt." You behold a shambling, red-nosed man in an impossible music-hall disguise of shabby gentility.

You expect him to engage in "funny business," but he doesn't. In a very quiet way he is conscious of the audience, and resolved hazily to preserve a nice, respectable appearance. He is furtively anxious about the white cotton gloves that dangle on his hands. With feeble alacrity he steers respectfully clear of the large juggling lady, and after one or two experiments strikes a modest, demure pose, with eyes timidly fixed on the gallery.

And, although there's not a trace of the grotesque or exaggerated in that pose, the house explodes with glee.

Why? It's character. Character sticks out all over the Great Baggesen. You behold a feeble-minded wreck whose clouded consciousness is wrapped up in the small vanity of doing the proper thing and not earning the displeasure of his wife.

And all this he conveys to you in an irresistibly ludicrous way without a movement or a grimace.

Baggesen does much more as the act progresses, but he never smiles or exaggerates or loses a particle of the original quiet simplicity of his creation.

He gets into trouble with a fly-paper and is deeply ashamed before the eyes of the audience as he plucks it furtively from one hand, only to find it a moment later sticking to the other.

In that and other hopeless difficulties he brings laughter to a climax by the sudden resolution with which he ambles off the stage to get rid of his troubles.

The fun becomes more active and complicated toward the end, and the stage is strewn with a forest of broken crockery, but not a word is spoken.

In one of his extremities the solemn Baggesen proves to be a bit of a contortionist. But you don't want him to contort—you just want him to act, because it isn't often in a lifetime that you see such acting as his.

WHICH reminds me of the important fact that Mr. Herbert Kelcey has become an actor.

Honest—he has!

After all these years on the stage, he has joined the profession! It's a little late in life, to be sure, but he deserves encouragement, and actually shows indications of success.

As that impossible hero of preposterous melodrama, Sherlock Holmes, Mr. Kelcey plays his part instead of playing Mr. Kelcey.

He has sacrificed not only his mustache, but many other personal characteristics that he never parted with before. If I hadn't seen his name on the bill, it's the positive fact that I shouldn't have recognized him.

His make-up betrayed skill, and his acting was not devoid of the rudiments of thought.

And Miss Shannon, having bravely corrected a tendency toward embezzlement, glimmers forth more fair, more in-Effie-ble—I mean ineffable—and more of the Blessed Damsel than ever before.

And oh, the riotous joy of Eighth avenue! It warms one's heart to see this blameless domestic pair at length on the high road to fortune—for "Sherlock Holmes" has all the ear-marks of "a winner for fair."

KATE CAREW.

TWO NEW PRODUCTIONS NEXT WEEK.

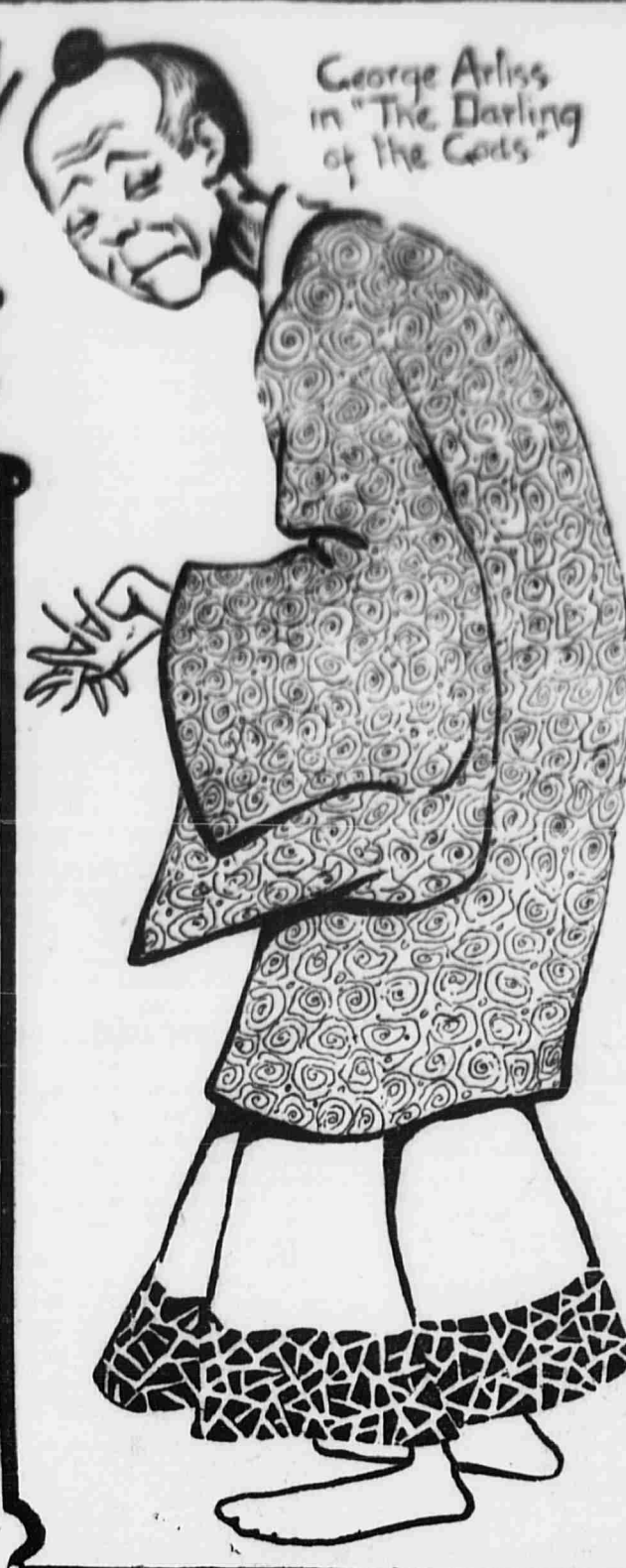
New life will be infused into theatrical affairs next week.

On Monday night at the Madison Square Theatre Miss Elsie De Wolfe will appear in a new play, "Cynthia," written by Hubert Henry Davies. It is a comedy of London society life, the central characters of which are a young married couple, the wife an American, the husband the son of a wealthy Englishman, both extravagant and without the least idea of the value of money.

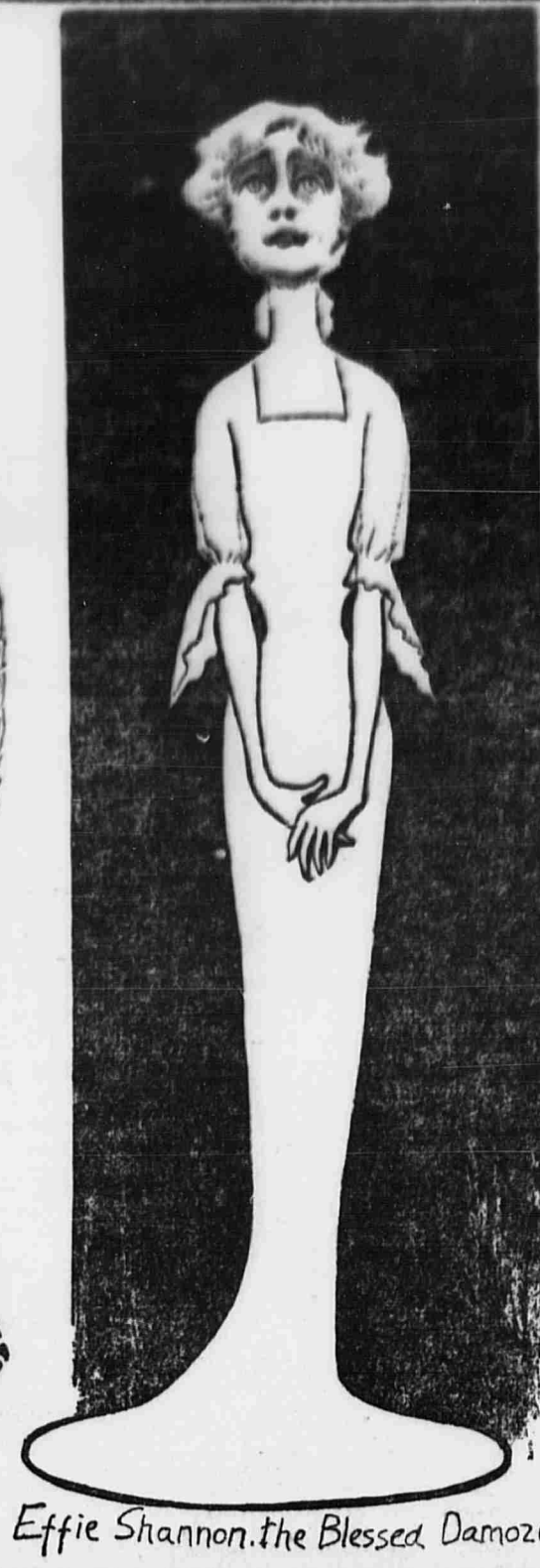
When the father tells them they must curtail expenses they evolve funny expedients of economy, and the young wife finally gets into the coils of a German money-lender. A friend of the family, a man of unlimited means, helps her out of her difficulties. Complications and suspicions arise, but the husband becomes satisfied that his wife has done nothing worse than borrow money at 20 per cent. Poverty finally overtakes the couple. The wife is an accomplished dancer, and the money-lender, seeing a chance of getting his money back, offers her a music-hall engagement. She refuses, but in a playful spirit shows what she can do. The money-lender offers her a still larger salary, but the rich father agrees to

give her much more if she will remain off the stage, and the comedy ends with fortune restored. In "Miss De Wolfe's support will be Charles Cherry, Arnold Daly, Max Freeman, G. Harrison Hunter, Kate Pattison Setten, Laura Clements and Clara Vidal.

Tuesday night will bring another musical comedy, "The Prince of Pilsen," which is to take up its home in the Broadway Theatre. Frank Pixley and Gustav Luders, who wrote "King Dodo," are the authors of this piece, and the production is made by Henry W. Savage, who has already introduced "King Dodo" and "The Sultan of Sulu" to New York. The piece has been played for several months, but has not been seen outside of Chicago and Boston. A German brewer of Cincinnati goes with his pretty daughter on a visit to Nice and is there mistaken for the Prince of Pilsen. The fun comes from the honors thrust upon him. Meanwhile the real Prince, who is content to remain incognito, falls in love with the brewer's daughter. The leading roles are played by John W. Ransome and Helen Bertram. Others in the cast are Arthur Donaldson, Edgar Horton, Albert Farr,



George Arliss in "The Darling of the Gods"



Effie Shannon, The Blessed Damsel



Herbert Kelcey—a plump Sherlock Holmes.

Baggesen, the funniest of jugglers.

Ref. Carrots

Sherman Wade, Lillian Coleman, Jeanette Bagard and Anna Lichter.

George Sidney, who formerly played Hebrew characterizations in Ward and Vokes's Company, will be introduced as a star at Proctor's Fifty-eighth street theatre Monday night, when that place of amusement begins its career as a combination house. Sidney will be seen in a musical comedy called "Busy Izzy."

Virginia Harned will appear in "Iris" at the Harlem Opera-House.

"The Fatal Wedding," with little Cora Quentin and Gertrude Haynes's Choir Celestial, will return to the Grand Opera-House.

Dion Boucicault's "The Shaughraun."

THE MAN WHO MADE LONDON LAUGH.

"My wife was a telephone girl. She used to say 'Hello!' when I spoke to her. Now she reverses it."

with Robert McWade, Jr., as Conn, will be the offering of the Donnelly stock company at the Murrays Hill Theatre.

"In the Palace of the Kings," the play made known by Violet Allen, will have its first presentation by a stock company at the American Theatre Monday night.

Joe Welch in "The Peddler" will be at the Star.

Amelia Bingham's special company, headed by Roselle Knott and W. J. Ferguson, will play "A Modern Magdalen" at the Metropolitan.

"Way Down East," the popular pastoral play, with the original company, headed by Phoebe Davis and Archie Boyd, will have the attraction at the West End Theatre.

"In Convict Stripes" is the name of a prison play which will serve a week's term at the Third Avenue.

The Imperial Burlesques will be the attraction at the Dewey.

LAST WEEK OF OPERA.

Monday night will see the opening of the seventeenth and last week of grand opera under the management of the Maurice Grau Opera Company at the Metropolitan Opera-House.

It will be marked by what promises to be a brilliant review of Donizetti's charming opera "Don Pasquale," sung by Charles Edwards and company, in the

agement promises a double bill, including "La Fille du Regiment," with the admirable cast already heard several times this season, and Miss Ethel M. Smyth's interesting music-drama, "Der Wald" (The Forest), again sung by Mmes. Gadski and Reuss-Belce; Messrs. Ames, Bispham, Blass, Muhlmann, Dufreche and Maestri.

"Faust" is announced for the last matinee on Saturday, with Mmes. Nordica as Marguerite, Miss Carrie Bridgwell as Siebel, Mr. Alvarez as Faust, Mr. Scott as Valentine and Mr. Edouard de Reszke as Mephistopheles, while for the last night of the season there will be given at popular prices a performance of Wagner's one music comedy, "Die Meistersinger," with Mmes.

Gadski as Eva, Mmes. Schumann-Heink as Magdalene, Mr. Ames as Walther von Stolzing, Mr. Van Rooy as Hans Sachs and Mr. Bispham as Beckmesser.

On Monday, March 23, the company will begin its annual tour, which will extend over a period of four weeks. On the evening of April 7 a farewell performance will be given at the Metropolitan, in which the leading singers of the company will take part.

VAUDEVILLE OFFERINGS.

Mme. Eugenie Mantell, the grand-opera prima donna, will be the high-class headliner at Keith's.

Mr. and Mrs. Gene Hughes in "A Matrimonial Substitute" will lead the bill at Pastor's.

The Great Lafayette in "The Coronation of King Edward" and imitations of celebrated bandmasters will be the star at the Circle.

Proctor's theatres: Joseph Arthur's successful melodrama, "Blue Jeans," will be seen at the Fifth Avenue.

"Under Two Flags," a dramatization of Ouida's novel, will be presented at the Harlem house. Arthur and Jennie Dunn in "The Messenger Boy" will lead the vaudeville bill at the Twenty-third street theatre. At the Newark house Florence Burr will be the headliner.

Charles Edwards and company, in the

SUNDAY NIGHT CONCERTS.

At the last of the popular Sunday night concerts to be given at the Metropolitan Opera-House, the Requiem Mass of Verdi will be sung by Mmes. Nordica and Mmes. Schumann-Heink.

De Korta, the Wizard, will continue to give his illusions at the Eden Musee.

"Dr. Jekyll and Mr. Hyde" will be performed by J. B. Burke and company at Huber's Museum.

"The Wizard of Oz" will be presented at the Eden Musee.

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concerts as usual.

ESTABLISHED ATTRACTIONS.

Continuing runs at leading theatres will be: "The Unforeseen," Empire; "Victoria," E. H. Southern in last week of "If I Were King," Garden; "Blanche Bates in 'The Darling of the Gods,'" Belasco's Theatre; "Mary Shaw

and company in 'Ghosts,' Mrs. Osborn's Playhouse, last week; 'De Wolf Hopper in 'Mr. Pickwick,' Herald Square, last week; 'The Wizard of Oz,' Majestic; Jerome Sykes in 'The Billionaire,' Daly's; Marie Cahill in 'Nancy Brown,' Bijou; W. H. Thompson in 'The Bishop's Move,' Manhattan; 'Floradora,' Academy of Music; last week; 'Twirly-Whirly' and 'The

bocker; 'The Sultan of Sulu,' Waldorf; Williams and Walker in 'In Dahomey,' New York; 'McDonald's Row of Flats,' Fourteenth Street Theatre.

IN BROOKLYN THEATRES.

Robert Edeson will be seen at the Montauk in "Soldiers of Fortune."

At the Columbia Marie Walworth will appear in "School for Scandal."

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BROADWAY THEATRE, 41st St. & B'way. Evs., 8.15. Matinees To-Day & Wed., 2.15.

TO-NIGHT LAST TIME. THE SILVER SLIPPER.

TUESDAY, MARCH 17. By Pixley and Henry W. Savage Will Present.

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GRAND—MR. HERBERT KELCEY

G. Sherlock Holmes

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The Bishop's Move. W. H. THOMPSON

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DALY'S B'way & 26th St. Evs., 8.15. Matinees To-Day & Wed., 2.15.

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